

JOYFUL CELESTIALS JAIN MURALS OF ELLORA

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Introduction

As in temples and other buildings in ancient Greece and Rome, the walls, ceilings and sculptures of the Ellora caves were originally painted in bright colours. Today, only traces of the original paint remain. What we have left is an infinitesimal portion of a once vast and colourful scene. The sculptures themselves have suffered a relatively small amount of damage, but their colour is largely lost. The mural paintings, however, have almost all been destroyed—only fragments of the original work of the painters are left.

This study is about these remaining fragmentary paintings. It is not an in-depth art historical and comparative study of them, but an attempt to document and portray the best preserved paintings in detail. These are found on the walls and ceiling of one of the smaller caves belonging to the largest Jain cave complex, the Indra Sabhā. The cave is low and hence shrouded in darkness, and the paintings markedly deteriorated due to eleven centuries of soot, bats, insects, heat and drought. Many details are invisible to the naked eye; if it were not for the

¹ This study is the outcome of two research trips to the Jain caves at Ellora, the purpose of which was to photograph the best preserved murals found there, works of art that were largely undocumented in any available literature. The first trip took place in November and December of 2004, the second three years later, at which time the caves had been chemically cleansed and some of the colours in consequence faded. Still, with the use of even more advanced camera equipment, the second visit proved useful.

We would like to extend our gratitude to Sven Ekelin, BA, who has substantially contributed to the interpretation of the pictures and the Introduction. To Professor Lisa Owen, University of North Texas, we are most thankful both for her excellent scholarship on the Jain caves at Ellora and for carefully reading the manuscript and giving valuable suggestions. We would like to thank the *Archaeological Survey of India* from which we received the necessary permits to conduct research at the Jain caves at Ellora. We are also most grateful to Gunnar Magnusson, professional photographer, who improved the quality and design of the photographs, and to Patrick Krüger (Humboldt-Universität Berlin) for art historical observations and comparative source material. Finally, we express our great obligation to the *Swedish Research Council*, which afforded us the opportunity to conduct research in India, and to *Åke Wibergs stiftelse*, *Magnus Bergvalls stiftelse* and *Helge Ax:son Johnsons Stiftelse* for kindly contributing to the production of this study.

Files with higher graphic resolution are available on request (Olle.Qvarnstrom@ctr.lu.se).

latest camera technology and employing very long exposure times, they would not have become visible.

The early explorers of the Ellora caves seem to have come across a local tradition claiming that these magnificent caves were once built by non-humans. Jean de Thévenot (1633-1667), the first known European to visit Ellora, arrived at Aurangabad in 1666, from where he travelled to Ellora in a cart drawn by oxen. The visit lasted only two hours, however, as he was afraid of being left behind by his travel companions. Nevertheless, Thévenot was mesmerized by the caves and on returning to Aurangabad he was given to understand that they had been built by giants, although nobody knew when. He concluded that, be that as it may, these creations of spacious temples filled with pillars and columns and thousands of figures, all carved from the rock, surpass human capacity.² Myths of the superhuman origins of the Ellora caves were also known to the Islamic historian Sāqi Must'ad Khan, who, however, dismissed it. In his 1683 work *Maāsir-i-Ālamgīrī*, a panegyric history of the reign of Mughal emperor Aurangzeb, he writes:

A short distance from here is a place named Ellora where in ages long past, sappers possessed of magical skill excavated in the defiles of the mountain spacious houses for the length of one kos. On all their ceilings and walls many kinds of images with lifelike forms have been carved. /.../ In ancient times when the sinful infidels had dominion over this country, certainly they and not demons (jinn) were the builders of these caves, although tradition differs on the point; it was a place of worship of the tribe of false believers.³

In 1760, another French savant, Abraham Hyacinthe Anquetil-Duperron (1731-1805), became the first European to give a more extensive description of the Ellora caves. He also visited the Jain caves, including the “Rajah Indre” or the Indra Sabhā, the main Jain cave complex.⁴

The earliest attempt at a systematic description of some of the Ellora cave temples was written in 1797 by Sir Charles Malet.⁵ Malet visited the Indra Sabhā, but had at that time no conception of the Jain religion.

¹ Thévenot 1684: 218-225.

³ Khan 1947: 145.

⁴ Anquetil-Duperron 1771: ccxlv.

⁵ Malet 1801:390ff.

The first realistic depictions of the sculptures of Ellora were painted by James Wales and published in 1801 by Thomas Daniell in a folio volume entitled *Hindoo Excavations in the Mountains of Ellora*.⁶ These finely executed paintings were the first authentic impression a western readership had of the extent and quality of the sculptures of Ellora. This work became an influential guide to Indian sculpture and architecture for the period prior to the arrival of photography.

In 1825, the first monograph on the Ellora caves, *The Wonders of Elora*, was published by John B. Seely, an infantry captain.⁷ The book was dedicated to the Prime Minister, the Earl of Liverpool, in the hope of making the government interested in protecting the caves. Having spent nearly a year in India, dressed like an Indian and living on vegetables and water,⁸ Seely came to Ellora in 1810 in order to study its caves, including the Indra Sabhā. Still, like previous Western visitors, Seely was severely misinformed about the Jain caves.

By the mid-19th century, there was in India a considerable body of enthusiastic scholars who dedicated themselves to Indian archaeology, for example General Sir Alexander Cunningham, the first director of the *Archaeological Survey of India*.

From 1836 to 1879 James Fergusson and James Burgess investigated about 900 cave temples, and in 1880 they published *The Cave Temples of India*, which includes 98 plans and drawings. In this monumental work they outlined the development of the different styles of sculpture and placed the excavations within a historical framework.⁹ Fergusson and Burgess described the Choṭā Kailāsa and constructed precise plans of Indra Sabhā and Jagannātha Sabhā - all Jain cave temples. Since this monumental work, which partly deals with the Jain caves at Ellora, the relative neglect of Jain studies generally is reflected in the lack of scholarship on its architecture, sculpture and painting, including the study of the Ellora Jain caves. Before Lisa Owen's excellent study, *Carving Devotion in the Jain Caves at Ellora*, no monograph had been published that dealt exclusively with Ellora's Jain sculptures and architecture, except for José Pereira's *Monolithic Jinas: The Iconography of the Jain Temples of Ellora*.

Recent research has thus given some attention to the sculptures and architecture of the Jain caves. However, the paintings in the Jain caves seem even less researched. In contrast to the Buddhist paintings in Ajanta, located 80 km north of Ellora, which have received an

⁶ Wales & Daniell 1803-1804.

⁷ Seely 1825.

⁸ Seely 1825: 143.

⁹ Fergusson & Burgess 1880.

exceptional amount of attention,¹⁰ only a handful of Ellora's Jain cave paintings have been reproduced in books on Jain religion and in surveys of Indian art, even though they display a distinctly artistic quality, sometimes on a par with the paintings of Ajanta. Few scholarly works are dedicated to detailed studies of these paintings, which are of importance not only to the history of Jain art, but to that of Indian art as a whole.¹¹

Ellora contains thirty-four cave complexes that stretch out for approximately 1.5 km at the Charanandri hills located 29 km north-west of Aurangabad in Maharashtra. All of the caves were hewn out of living rock during four historical periods encompassing four distinct religious phases. The first phase was Śaivite (Pāśupata) in orientation¹² and is assumed to have occurred during the Kalacuri dynasty between the years 550 and 600 CE.¹³ This was followed by a Buddhist (Mahāyāna) phase (approx. 600-725)¹⁴ and then another primarily Śaivite phase (approx. 730-800) that was initiated by the Rāṣṭrakūṭa dynasty of the Deccan. In the fourth and final phase, beginning in the ninth century, the first Jain caves were excavated.¹⁵ Between the 11th and 13th century, new Jain caves were hewn on the other side of the mountain, to the northeast of the main complex. These caves are still in use as sites of worship and pilgrimage.¹⁶

It is most likely that the Rāṣṭrakūṭa emperor Amoghavarṣa I (814-880 CE), either directly or indirectly, sponsored the excavations of the Jain caves.¹⁷ Amoghavarṣa was a great supporter of the Jain tradition, and it is believed that he abdicated the throne to devote himself wholeheartedly to a Jain religious life. The Digambara philosopher Jinasena (760-850) acted as his preceptor, and Jinasena's pupil Guṇabhadra was appointed by him as preceptor of his son Kṛṣṇa II.¹⁸ Amoghavarṣa was also the patron of the Jain mathematician Mahāvīrācārya, who in his *Gaṇitasārasaṃgraha* describes the emperor's Jain initiation. The initiation ritual contained

¹⁰ See the extensive and ground breaking research on the Ajanta caves by scholars such as Stella Kramrisch, Dieter Schlingloff, Walter Spink and Monika Zin. Spink's (1967) monograph on the relationship between Ajanta and Ellora is of particular interest for our understanding of the Jain caves at Ellora.

¹¹ Ranade 1980; Shah 2008 (esp. vol. I: 65ff.; vol. II: fig. 28-33: costumes, coiffures and jewellery); Pathy 1980 (*passim*: costumes, coiffures, jewellery, weapons, musical instruments, etc.); Czuma 1968, ch. VI.

¹² Czuma 1968.

¹³ Spink 1967.

¹⁴ Malandra 1997.

¹⁵ Pereira 1977:25ff.; Shah 2008:ch. 2.

¹⁶ See Owen 2012:ch. 6.

¹⁷ Altekar 1967: 310. Amoghavarṣa's patronage is questioned by Owen (2012, ch. 4).

¹⁸ Nagarajaiah 2010: 29.

five verses of glorification ending with: “may the kingdom of this king, the follower of Jainism, ever increase far and wide.”¹⁹ Amoghavarṣa also made land donations to the Jain community in Karnataka.

The received traditional and scholarly understanding of the Jain caves is that they belong to the Digambara tradition. Interestingly enough, Lisa Owen points to traces of a possible Yāpanīya influence on the Jain sculptures. One example of such an influence is the prominent position assigned to Digambara nuns or *āryikās* that one would not expect to find in the context of medieval Digambara Jainism, where their position were marginal.²⁰

Most ornamentation in the Jain cave, except for the paintings of Pārśvanātha and Bāhubali, and the painting of the duel between Bāhubali and Bharata, is not distinctively Digambara or for that matter Yāpanīya, but pan-Indian. Thus, while the artists, who were primarily Hindus,²¹ observed the conventions in force within the Digambara and possibly Yāpanīya traditions,²² they tacitly, at the same time, practised their pan-Indian art, regardless of whether they were commissioned by Buddhist, Hindu or Jain patrons.

One of the pan-Indian elements of art exhibited in the paintings is the occurrence of a large number of female celestials, many of them wearing sacred threads (*yajñopavīta*). This might be indicative of an increase in popularity of goddesses and other celestials in general in the medieval period. Like the female figures in Hindu art, the wearing of the cord most likely provides a greater sense of sanctity and religious significance for the figures, and subscribe to the notion that a temple without celestial females would not be fruitful and spiritually productive.

¹⁹ Nagarajaiah 2010: 29, 125.

²⁰ Owen 2012: 182; ch. 4.5. On the Yāpanīya tradition, see Upadhye 1933, 1975.

²¹ Cf. Spink 1967: 9.

²² Neither the Śvetāmbaras nor the Digambaras seem, however, to have composed any classical *śilpaśāstras* prior to the excavation of the caves at Ellora. The Jain sources on the iconographical characteristics of a Jina stem from the 10th century onwards and include the *Śrāvaka-cāra* by Vasunandi (10th century), the *Prītiṣṭhāpāṭha* by Jayasena (12th century) and the *Pratiṣṭhasāroddhāra* by Āśādhara (13th century). Hence, we do not know which theory or theories on poetics were in use at the time of the execution of the Jain cave paintings; nor can we assume that manuals such as the *Citrasūtra* of the *Viṣṇudharmottarapurāṇa* would have been given special preference. Nevertheless, as probably the earliest and most comprehensive of such manuals in existence, and the most widely known texts on the subject (Nardi 2006: 146), its general themes and concepts in terms of quality (*guṇa*), *rasa* and *bhāva*, measurement and proportion (which later recur in Jain and non-Jain *śilpa*- and *vastuśāstras*; see Dhaky 1998), would have been *de rigueur* for the Jain fourfold community, following Jinasena, or, even better, instead of being prescriptive texts, aimed at telling architects and craftsmen what they should do, they were more *post facto* descriptive texts, describing what architects and craftsmen have seen as the prevailing practice.

Another pan-Indian element of art displayed in the Jain paintings at Ellora is the principle of *rasa*. If the documentation of the *Anuyogadvārasūtra* is any indication, it appears that the Jain tradition had accepted a theory of *rasa* (including *śāntarasa*) already by the time of the 4th or 5th century. It is also probable that when Ellora's Jain caves were excavated, both Amoghavarṣa, their supposed patron, and Jinasena, his preceptor, were familiar with this aesthetic theory. The sculptors and painters would all have learned the art of painting and sculpture in which the notion of *rasa* was one pivotal point and part of their common store of knowledge.²³

The most numerous and best preserved Jain paintings at Ellora are found in one of the smaller caves (J19), which is part of the largest Jain cave complex, the Indra Sabhā.²⁴ The paintings are found in the ceiling in the main hall (*maṇḍapa*) and on the walls and ceiling of the inner sanctum (*garbhagrha*). The majority of paintings are found in the main hall. The most distinctive and artistically accomplished painting is located on the ceiling just above the entrance to the inner sanctum (VIII). For its central character it has a dancing, eight-armed deity, whose posture bears a resemblance to that of Śiva Naṭarāja performing the *tāṇḍava* dance.²⁵ The deity is in the classic *catura* pose and his hands display various *mudrās*, a single parasol is suspended over his head. Among the fourteen figures surrounding the deity, we find four male musicians accompanying the dance with drums and cymbals, four female listeners, four dancing female figures with hands exhibiting *mudrās*, and two male celestials holding offerings.

Another remarkable and centrally placed painting is that of two male figures duelling (XIII). This painting most probably depicts the fight between Gommaṭeśvara or Bāhubali and Bharata, but it has certain features characteristic of depictions of celestials, most notably *vidyādharas* - such as the backdrop of clouds, a female figure encircling the neck of her beloved one, and the use of swords - that seem to have been imposed on the painting.²⁶ The other paintings in the main hall portray semi-divine or celestial beings, usually occurring in pairs

²³ Warder 1972: 31f.

²⁴ For drawings showing the location of the various Jain cave complexes and the individual caves and their numbering, see Pereira 1977: 107ff.; Owen 2012, figures 2-5.

²⁵ A similar painting in poor condition is found in the ceiling of the main hall of J20.

²⁶ On the duel between Bharata and Bāhubali, see *Ādipurāṇa*, *parvan* 36; Strohl 2001. The depiction of their fight in the painting from Ellora (XIII) deviates from the description in the *Ādipurāṇa* 36: 45-46. Instead of using water (*jala*), glances (*dṛṣṭi*) and arms (*bāhu*), they here duel using foils and shields. A similar depiction is found on a painted wooden book cover or *patli* found in the Jaisalmer Bhandara, dating 1100-1125. See Chandra 1949, fig. 199; p. 132; Doshi 1985, fig. 14; pp. 34, 43f. This information was generously provided by Dr. Patrick Krüger, *Jaina Center*, Institute of Asian and African Studies, Humboldt-Universität Berlin.

against a background of clouds, flying through the air with legs and feet in a characteristic position.

In the inner sanctum, the largest and most notable of the paintings are those of the Jain saint Bāhubali (XXIII) and the twenty-third Jina, Pārśvanātha (XXIV). These are found on the front wall immediately to the right and left of the entrance door, respectively. There are many depictions in the Indra Sabhā of Bāhubali and Pārśvanātha occurring in pair; two of them are paintings,²⁷ the rest sculptures. According to Owen, the pairing of Bāhubali and Pārśvanātha began in the Aihole and Badami caves from the 6th century CE and then became increasingly popular.²⁸

Apart from these notable paintings, the ceiling in the inner sanctum displays paintings of celestials (XVIII, XIX). The two paintings on the left side wall depict lay couples bringing gifts and paying homage (XX, XXI). On the right side wall there are two paintings. The upper one is not included in this study due to damages. The lower painting depicts three human musicians (XXII).

The celestials in the paintings often occur flying in pairs. All wear a relatively uniform style of attire, jewellery and other accessories reflecting the fashion of the time, including *mukuṭas* or tapering head dresses, girdles with loops and tassels, loin cloths, necklaces and armlets.²⁹ The flying celestials also appear as religious, bringing offerings, music-loving, prone to eroticism, conjugal and generally joyful. Indeed, these qualities, together with possession of magical powers and shape-shifting, are common to different groups of celestials - *gandharvas*, *apsaras* and *vidyādhara*s - between which it is often difficult to distinguish. The paintings give no decisive information concerning the specific category to which these celestials belong.³⁰ However, it is likely that most celestial couples consist of a *gandharva* and an *apsaras*, who in Indian mythology regularly form pairs. Another characteristic of celestials is that they sometime form alliances with mortals. In two of the paintings, there seem to be couples where the female is mortal and the male celestial. In three paintings, the celestials have *gaṇas* as attendants.

The paintings both in the main hall and the inner sanctum were most likely painted by several artists and display a great variety of styles. This is natural, since the Jain murals were

²⁷ The other painting of Bāhubali and Pārśvanātha is found in the *garbhagrha* of J20.

²⁸ On the pairing of Bāhubali and Pārśvanātha, see Owen 2012: 166f.

²⁹ See Shah 2008 II, fig. 28-33; Pathy 1980, *passim*.

³⁰ Both Mehta 2004: 5 and Grafe 2001: 157 are aware of the difficulty in distinguishing between different semi-divinities, notably *gandharvas* and *vidyādhara*s. Mehta argues, however, that iconographic texts clearly indicate the differences between these two categories of celestials. On Jain *vidyādhara*s, see Zin 2003: 163-172; Jain 1977: 28-34; Mehta 2004.

painted during a transitional period in the history of Indian art.³¹ An overall analysis of the Ellora paintings shows a combination of the “classical” type of painting stemming from Ajanta, Bagh and Badami and the later style of mural painting of Tanjore (11th-12th century AD) and Vijayanagar (13th-15th century CE).³²

We should not forget that there is an overarching theme, a grand narrative, which links the different images together to form a whole. Lisa Owen has convincingly demonstrated that the sculptures and architecture, and also the paintings, of the Indra Sabhā tell the story of the holy assembly hall or *samavasaraṇa* as described most prominently in the *Ādipurāṇa* of Jinasena.³³ This text describes how the *samavasaraṇa* was built by the gods under the auspices of Indra, its master architect and the first being to acknowledge the enlightenment of the Jina. Indra and the celestials rejoice in song and dance as they approach the assembly hall to hear the first sermon of the omniscient Jina.³⁴

The paintings in our cave tally well with such Digambara textual sources. There is no doubt that the eight-armed god located in the most prominent place in the main hall is Indra celebrating the enlightenment and first sermon of the Jina with dance and music in the company of mortals and immortals. It makes perfect sense that the celestials in the paintings are all rejoicing at the event of the *samavasaraṇa*. Some of them are depicted in typical flying poses, clearly on their way to the assembly hall, others are celebrating in other ways, notably by dancing and playing music. The figures in our paintings - Indra, the celestials, the attendant *gaṇas* and mortals - all have an air of piety and serenity about them, but also of *joie de vivre*.

Most of the murals of the Indra Sabhā are irretrievably lost, and only traces remain of its original splendour. How awe-inspiring it must have been for the worshipper to experience, in the light of *pūjā* lamps and torches, this whole sacred space decorated and painted in shining colours, even the ceilings teeming with depictions of dancing celestials rejoicing at the epiphany of the All-Knowing one’s first sermon. May this study contribute towards a somewhat clearer glimpse of the Indra Sabhā that once was.

³¹ Cf. Kramrisch 1975.

³² Czuma 1968:262ff.

³³ See Owen 2012, ch.1. Cf. Pereira 1977: 152f. On the representations of the Jina’s enlightenment in Jain art, architecture and ritual, see also Hegewald 2003. On Indra in Jain iconography, see Nagarajaiah 2002.

³⁴ *Ādipurāṇa* 22.76-312; Shah 1987: 23-26. On the Sanskrit sources of *samavasaraṇa*, see Balbir 1994.

A CELESTIAL COUPLE (I)

[h 96 cm, w 96 cm]

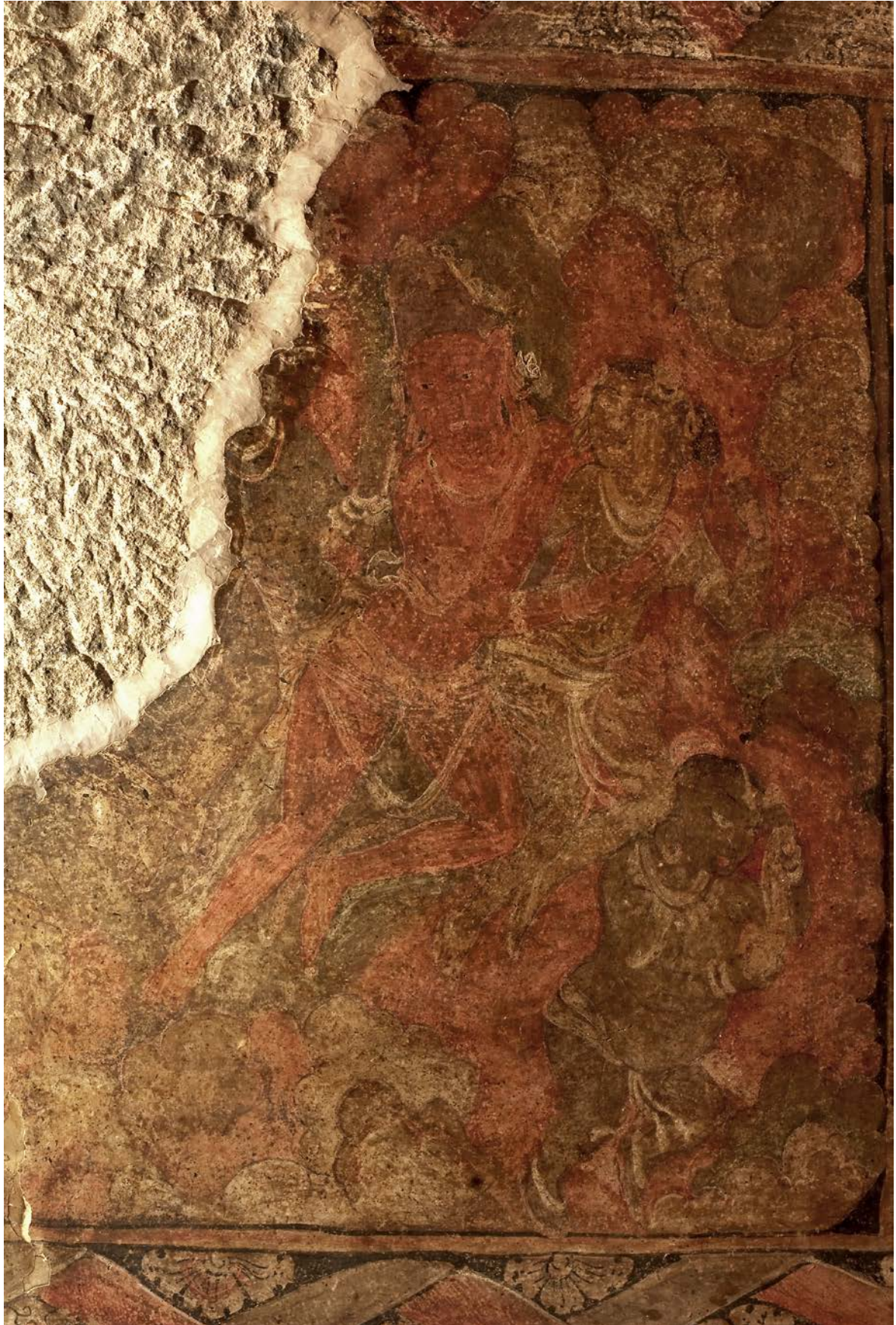
A celestial couple flying through the heavens against a background of clouds, their legs bent and trailing behind them in a pose typical of celestials, and their left hands raised in a *stutimudrā*. The male celestial is light brown, and the female much darker. He wears one or two rings on his wrists, a *mukūṭa* (a tapering head dress), and a broad necklace. His sacred thread (*upavīta*) encircles the lower torso and attaches at the one end to a chest band. He also wears a girdle, a hip band, and a loincloth. The female wears a hair ornament above her left ear, two necklaces, and earrings. She is adorned with an armlet on her upper right arm and two bracelets on her right and left wrists. She wears a sacred thread, a girdle, a hip band with loops and tassels.



A GAṆA, A CELESTIAL COUPLE, AND A FEMALE CELESTIAL (II)

[h 115, w 95/75]

A *gaṇa*, holding an object in front of him with both hands, possibly a lamp or a torch, leads the way for a celestial couple followed by a celestial female. The male celestial holds his hands folded in front of his companion, who holds her right arm behind his back, her lifted left arm holding a flower. The *gaṇa* wears a girdle and a hip band with three tasselled bands, a double necklace with beads, two bracelets on his wrists, an earring, low anklets, and a pearl string hanging over his head and ending with a large bead on his forehead. The male celestial wears a *mukūṭa*, earrings, a necklace, possibly a sacred thread, three bracelets on each wrist, and an elaborate armlet on his right arm. He wears a girdle and a hip band with a loop and a tasselled band. The female celestial to the right wears two necklaces, one armlet on her left forearm, two or three bracelets on her left wrist, and earrings. She wears a girdle, a hip band with three tasselled bands, and a loincloth. The single female celestial to the left is only partly visible due to deterioration. She wears a double necklace and three bracelets on her left forearm.



TWO CELESTIAL COUPLES LED BY A GAṆA (III)

[h 115, w 90]

The couple to the right dominate the picture. The male celestial has his hands joined in an *añjalimudrā*. He wears a *mukuṭa*, earrings, and two necklaces, one with a large central jewel. He further wears a sacred thread, bracelets and armllets, a girdle, a hip band with a loop, and low anklets. The female celestial to his right holds a rather large object, probably a harp-like string instrument, in her hands. She wears a hair ornament with flowers and an oblong ornament on her forehead. She also wears two necklaces, one with jewels, a girdle, and a hip band with tasselled bands. The female celestial on the left wears a diadem, a hair ornament, several necklaces, a string running from her left shoulder to her right forearm, a thick band looping down her torso, a girdle with long ornamental loops, and plain anklets. The male celestial to her right is partially obstructed. He wears a *mukuṭa*, a girdle, and a hip band with a tasselled band. The two female celestials appear to have fine diaphanous loincloths. The *gaṇa*, reddish-brown and indistinct, in the lower right hand corner, wears a plain *mukuṭa*.



A BULL WITH A MOUNTED RIDER AND A CELESTIAL COUPLE (IV)

[h 115, w 95/20]

A male figure of dark complexion, apparently human, mounted on a bull, and in front of him a celestial couple leading the way. To the left there is a bull with prominent, curved horns wearing a shabrack with a light-coloured fringe and decorated trimmings, and anklets on all four hoofs. Due to damage, the rider's head and upper torso are not visible, but only the lower torso, both arms, and right leg. He wears triple armlets on both upper arms, possibly a sacred thread, bracelets, a girdle with tassels, knee-length trousers, and an anklet on his left foot, which may be placed in a stirrup. In his right hand, he could be holding reins. In his left hand, he holds a staff-like object that partly obscures the upper part of the bull's right horn. He is mounted on some sort of saddle or open howdah. To the right of the bull, there is a male celestial who apparently carries a flower in his outstretched hands. He wears a *mukuta*, earrings, armlets and bracelets. He has a girdle and a hip band with a tasselled and looped band. To his left there is a female celestial playing a pair of cymbals. She wears a hair ornament, earrings, two necklaces, a sacred thread, armlets, a girdle with loops and tassels, and anklets.



TWO CELESTIAL MALES IN DANCING POSES EACH ATTENDED BY TWO CELESTIAL FEMALES

(V)

[h 55, w 75]

To the left there is a male celestial, fair and serene-looking, with two dark female celestials standing next to him. To the right there is a dark, dancing male celestial passionately embracing two fair female celestials. The fair male celestial wears a *mukuṭa*, two necklaces, an armband with a central gem on his upper arm, and two bracelets on his right wrist. To his right, the dark female celestial, leaning into him, wears a bracelet on her right arm, and a larger armband on her upper arm. She wears a hair ornament, a girdle, and a diaphanous ornamented loincloth, and probably a sacred thread. The light brown female celestial to his left has a hair ornament, a plain necklace, earrings, a girdle, a hip band, and trousers. The dark, dancing male celestial wears a *mukuṭa*, a necklace, three bracelets on his left wrist and a large armband on his left upper arm, a girdle, and a hip band with loops. To his right, there is a whitish female celestial wearing a girdle with looped bands, and to his left, another whitish female celestial wearing two rings on her left arm, a girdle, and possibly a loincloth. She may be holding an instrument in her left hand.



A CELESTIAL MALE WITH THREE CELESTIAL FEMALES PLAYING MUSIC (VI)

[h 65, w 70]

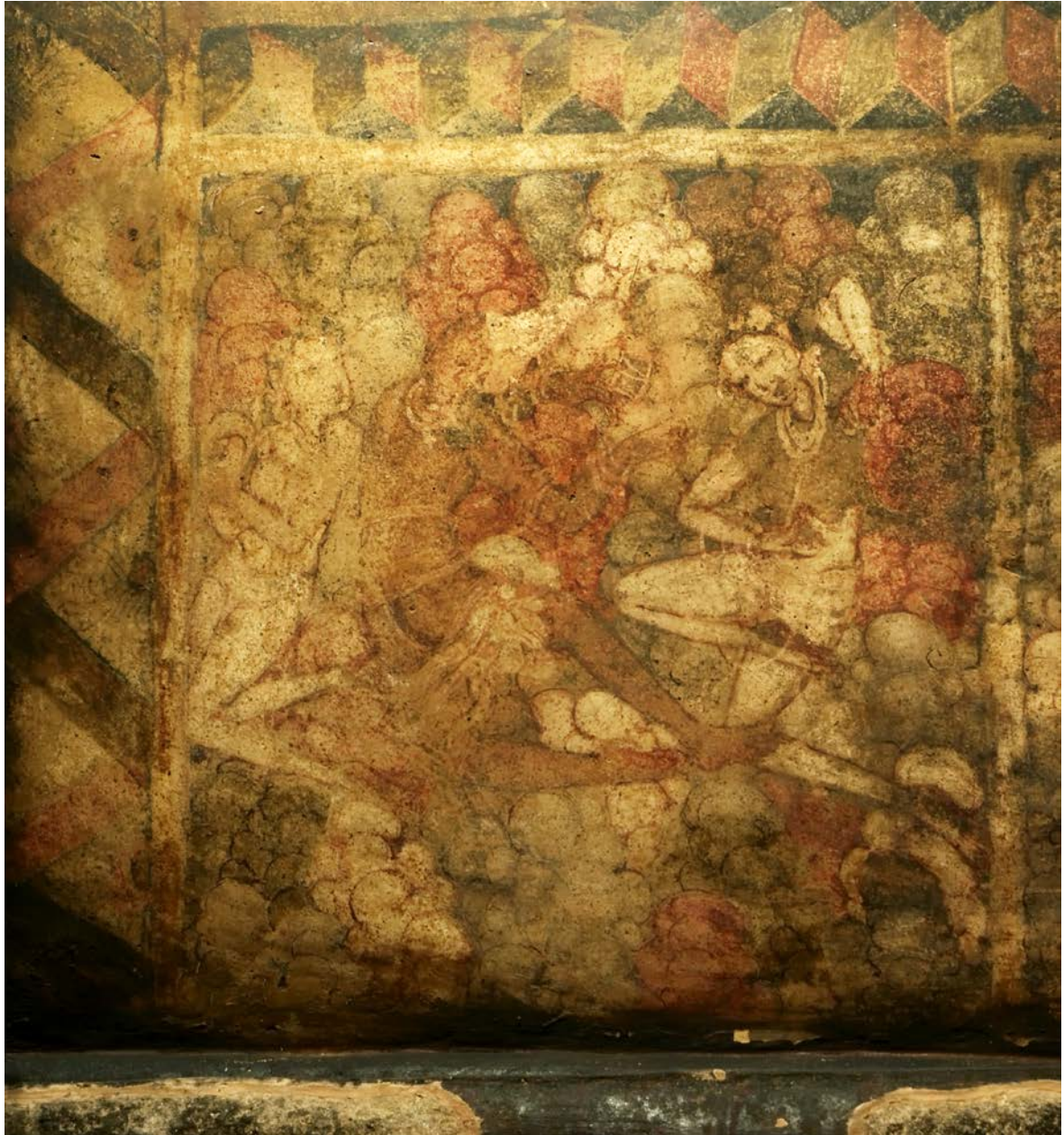
A celestial male holding a lute-like string instrument with a long neck is flanked by two celestial females, each playing a string instrument with a circular sound box resting on her left shoulder. Above the head of the celestial male there is a third celestial female in a horizontal position, holding cymbals joined together. The celestial male in the middle of the painting wears two bracelets on his right wrist, armlets on both his upper arms, two necklaces, and a girdle. The celestial female on his left has earrings and a hair ornament, a necklace, bracelets and armlets. The celestial female to the right has two necklaces, flowers in her hair, earrings, armlets and bracelets, and a hip band with a tasselled band. The third celestial female, located above the head of the celestial male, wears an armlet on her left upper arm, three bracelets on her wrist, and a girdle.



A MALE CELESTIAL FLANKED BY TWO FEMALE CELESTIALS (VII)

[h 65, w 70]

The female to the left is probably playing a percussion instrument, and the female to the right is holding an offering of decorated red textile object in her left hand while holding her right hand at waist level with fingers raised. The male is seen from the back leaning forward and may be holding an object in his left hand. He has a decorated red textile object in front of him. The female to the left has traces of a necklace or two, and a girdle with a tasselled band. The female to the right wears a hair ornament, earrings, two necklaces, a jewel on her forehead, a sacred thread over her right shoulder, armlets, three bracelets, an upper garment, and a girdle with loops. The male most probably has a *mukuṭa*, a necklace, a broad band above his waist, a girdle, an upper diaphanous garment, and a decorated loincloth.



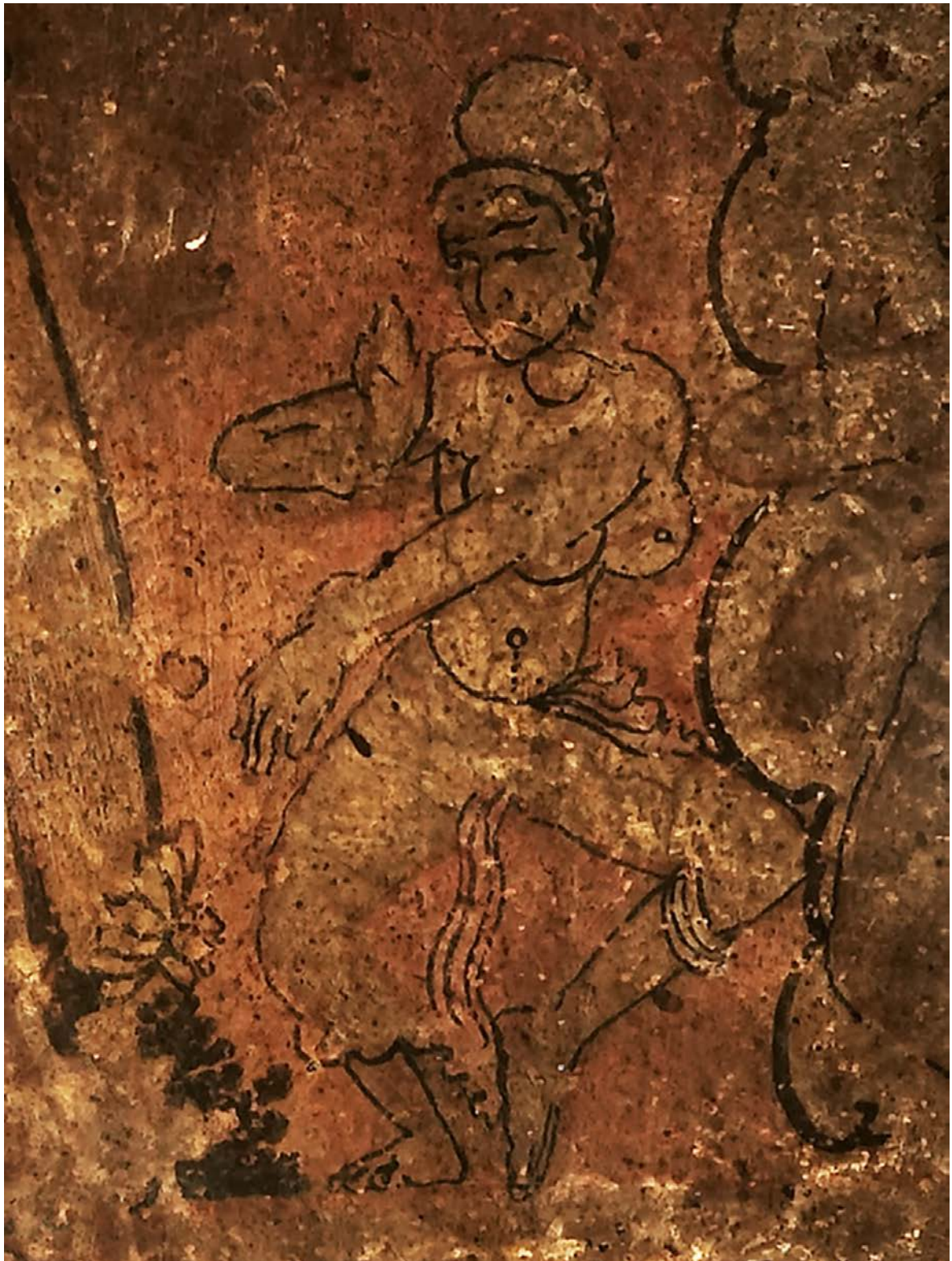
DANCING INDRA ATTENDED BY A MALE CELESTIAL AND A FEMALE CELESTIAL, FOUR FEMALE DANCERS, FOUR MALE MUSICIANS, AND FOUR FEMALE LISTENERS (VIII)

[h 150, w 130]

At the centre of the painting is Indra or Saudharmendra dancing. Indra has eight arms, a parasol above his head, and, on each side, at head height, two small female figures dancing. All of the four female figures have their right hands lifted in *stutimudrās* and their left arms stretched down towards the right in a *gajahastamudrā*; their legs are bent and they dance. In the upper left-hand corner of the painting there is a male celestial with his left hand lifted in a *stutimudrā* and carrying a bowl, presumably with offerings, in his right hand. In the upper right-hand corner of the painting there is another male celestial with hands lifted in an *añjalimudrā*, apparently holding a flower or a fruit, and legs bent, sitting on his heels. At the bottom left of the picture there are four seated male figures playing drums and cymbals, and on the right, four seated female figures, apparently enjoying the music and the dance. Indra has a halo, long hair, and wears a *mukuṭa*. He has earrings, and armlets and bracelets on his arms and wrists. He wears a diaphanous upper garment ending above the waist, a fine elaborate chest band, a girdle with tasselled bands, a hip band with a looped band, and anklets. He is standing on his right leg, his left leg lifted and his left foot placed in front of his right shin, a *catura* pose. His lowermost left hand touches his thigh and the left hand above it possibly displays a *gajahastamudrā*. The two uppermost hands on the left are indistinct. His lowermost right hand also forms a *gajahastamudrā*. The two middle hands on the right are indistinct, but the uppermost right hand may show a *kapitthamudrā*. The four female figures, at Indra's head height, all sport chignons and necklaces. Two of them wear pant-like undergarments and a hip band with tasselled bands. The male celestial in the upper left corner of the painting wears a *mukuṭa*, a necklace, a girdle, and a hip band with a looped band. The male celestial in the upper right corner wears a *mukuṭa* of unusual form, locks of hair in a decorative arrangement, armlets and bracelets, an upper garment, and trousers with tassels and loops. The four male figures at the bottom left of the picture all wear *mukuṭas*, necklaces, and earrings. Of the four female figures at the bottom right of the picture, two are clearly visible. Both wear diadems and necklaces, one of them an upper garment and the other a loincloth; both wear a hip band with tasselled bands.







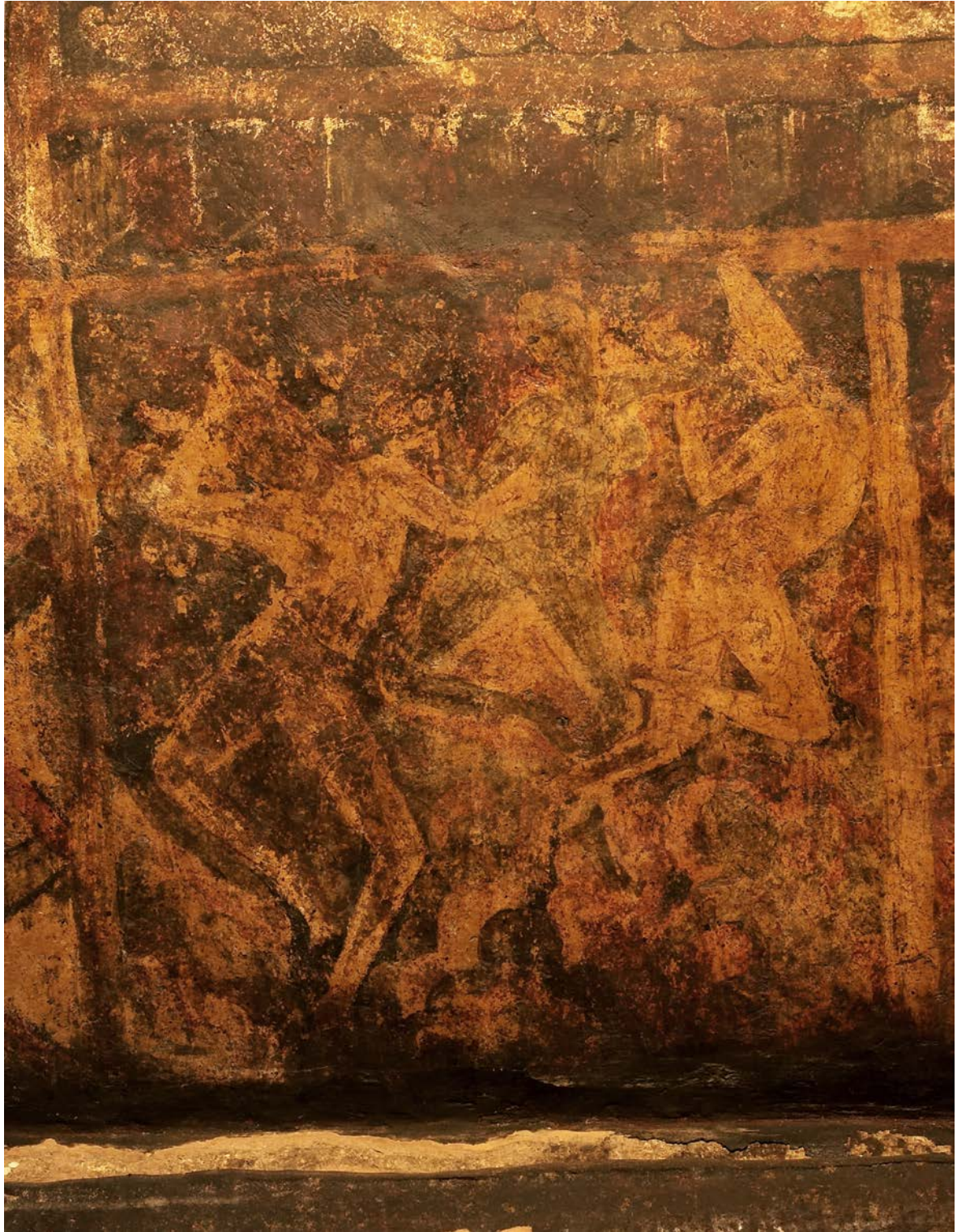




TWO MALE CELESTIALS, A FEMALE CELESTIAL AND A SMALL FIGURE, ALL DANCING (IX)

[h 65, w 70]

Two male celestials and one female celestial dancing, the female in the middle. The dancing male celestial to the left and the female celestial in the centre both have one hand lifted in a *stutimudrā*. The males wear *mukuṭas*. Their clothes and facial expressions are not clearly visible. Faintly discernible in the lower right-hand corner, there is a small dancing figure, probably a *gaṇa* but perhaps a child, wearing a headdress and playing an instrument.



TWO FEMALE CELESTIALS AND TWO MALE CELESTIALS PLAYING MUSIC (X)

[h 65, w 70]

The female celestial in the upper left-hand corner holds what is probably a long tapering drum in her left hand, beating it with her right hand. The male celestial next to her holds a bow in his right hand and in his left hand an instrument resting against his shoulder. The female celestial next to him seems to be holding a small string instrument in her left hand, her right hand raised in a *stutimudrā*. The male celestial next to her seems to be playing the same kind of string instrument with a bow and holds it in a similar fashion. The female celestial in the upper left-hand corner wears bracelets on her wrist, necklaces, and an ear ornament. The male celestial next to her wears a *mukuṭa*, a loincloth, and probably two bracelets on his right and left forearm. The female celestial next to him wears an ear ornament. The male celestial to the very right probably wears a *mukuṭa*. All figures wear double or triple armlets and have traces of loincloths.



A CELESTIAL COUPLE ACCOMPANIED BY A SINGLE MALE CELESTIAL (XI)

[h 70, w 85]

The male celestial to the left holds his right arm bent to make a *stutimudrā*, the left arm holding his female partner around her shoulders. The single male celestial to the right holds his folded palms above his forehead in an *añjalimudrā*. The male celestial to the left wears a *mukūṭa*, a necklace, a sacred thread, bracelets on his wrists, a girdle, a chest band, and anklets. His partner wears a hair ornament, a double necklace, a girdle, trousers, and three bracelets on her left wrist. The single male celestial wears a *mukūṭa*, three armlets on his upper arms, an upper garment, and a girdle.



AN EMBRACING CELESTIAL COUPLE ATTENDED BY THREE GAṆAS AND RECEIVING GIFTS
FROM A CELESTIAL COUPLE (XII)

[h 70, w 100]

A male celestial of *rāja*-like appearance is seated on a decorated divan with a female celestial holding her right arm around his neck and her left arm in a *stutimudrā*. Her left leg is resting on his left thigh, and her right leg is placed astride it. The celestial couple in the left part of the painting bring homage and gifts to the central *rāja*-like celestial. In the upper part of the painting there are two *gaṇas* and in the lower central part a *gaṇa* blowing a conch. The male celestial to the left holds his hands in an *añjalimudrā*, apparently presenting flowers. He wears a *mukūṭa*, a chest band, an armband on his right upper arm, a girdle, a hip band, and a loincloth. The female celestial to the right of him kneels and holds her left hand in a *stutimudrā* and a bowl or a folded palm leaf, possibly with fruits, in her right hand. She wears an ornamented chignon and a diadem, earrings, a series of necklaces with pearls, armlets, bracelets, and an ankle-length garment of a diaphanous fabric. The *rāja*-like celestial wears a *mukūṭa*, earrings, a necklace with loops, a chest band, a girdle, and a hip band with loops and tassels. He has a upper garment of a diaphanous fabric ending above his waist. His female companion wears necklaces, armlets and bracelets, and a girdle with loops and tassels. She wears a knee-length diaphanous cloth. The *gaṇas* in the upper left and lower central parts of the painting wear necklaces, armlets, and bracelets.



BHARATA AND BĀHUBALI FENCING WITH FOILS, ONE WITH A FEMALE ATTENDANT (XIII)

[h 70, w 100]

Bharata and Bāhubali dueling, armed with foils and shields. Presumably the duellant to the left is Bharata and to the right Bāhubali. The poses are remarkable - both are partly kneeling with their lower backs turned towards each other while their heads are facing each other. A female attendant holds her left arm around Bāhubali's back while their right arms are entwined. In his left hand Bharata holds a round, large, convex shield which is ornamented along the border. In his right hand he holds a foil, its tip touching Bāhubali's shield. He has elongated earlobes, wears an elaborate *mukuṭa*, an earplate, necklaces, armlets, bracelets, a thick chest band, a girdle, and a hip band with tassel bands and loops, and a loincloth. Bāhubali also wears an elaborate *mukuṭa*, and has a similar round earplate with tassels as Bharata. He wears bracelets, a *śrīvatsa*-like ornament on his chest, and an armlet on his left upper arm. His girdle has long tassels and loops. He holds a foil similar to Bharata's in his right hand, its tip touching Bharata's shield. In his left hand he holds a shield attached to his arm with a strap. The shield is decorated with rosettes on the upper surface. He wears a decorated loincloth. The female attendant wears a hair ornament, a looped ornament adorning her forehead, earrings, necklaces with pearls, and a ring pierced slightly below her left shoulder. She wears a string of bracelets on her left wrist and an armlet on her upper arm. She wears a hip band with tasselled bands and a loincloth.



A CELESTIAL COUPLE RECEIVING GIFTS FROM TWO FEMALE CELESTIALS, AN ATTENDANT FEMALE CELESTIAL AND A PLAYING GIRL CELESTIAL (XIV)

[h 70, w 95]

Two female celestials offer gifts to a celestial couple while a girl celestial is playing a drum. The females face each other and each hold a large, shallow bowl with gifts. In the upper centre, an attendant female celestial can be seen gazing down on the couple. The male celestial to the left wears a *mukuṭa*, earrings, necklace, an armband on his right arm, bracelet on his left wrist, a sacred thread, a looped band over his torso, a girdle and a hip band with loops and tassels. His partner wears a hair ornament and holds her hands together in an *añjalimudrā*. She wears a double necklace, an armband on her upper right arm, and bracelets on her wrists. She wears a girdle and a hip band with loops and tassels strung with pearls above her waist, a double girdle, and a hip band with tassels. The female celestial gazing down from the upper centre wears a hair ornament, a necklace, armbands and bracelets. The playing girl celestial in the lower right hand corner appears to hold a drum in her left hand and, in her right hand, a decorated glove presumably intended for beating the drum. She wears a hair ornament, a necklace, armbands and bracelets, a chest band, a girdle and a hip band.



THREE CELESTIAL COUPLES FLANKED BY TWO FEMALE CELESTIALS AND A CELESTIAL COUPLE (XV)

[h 45, w 140]

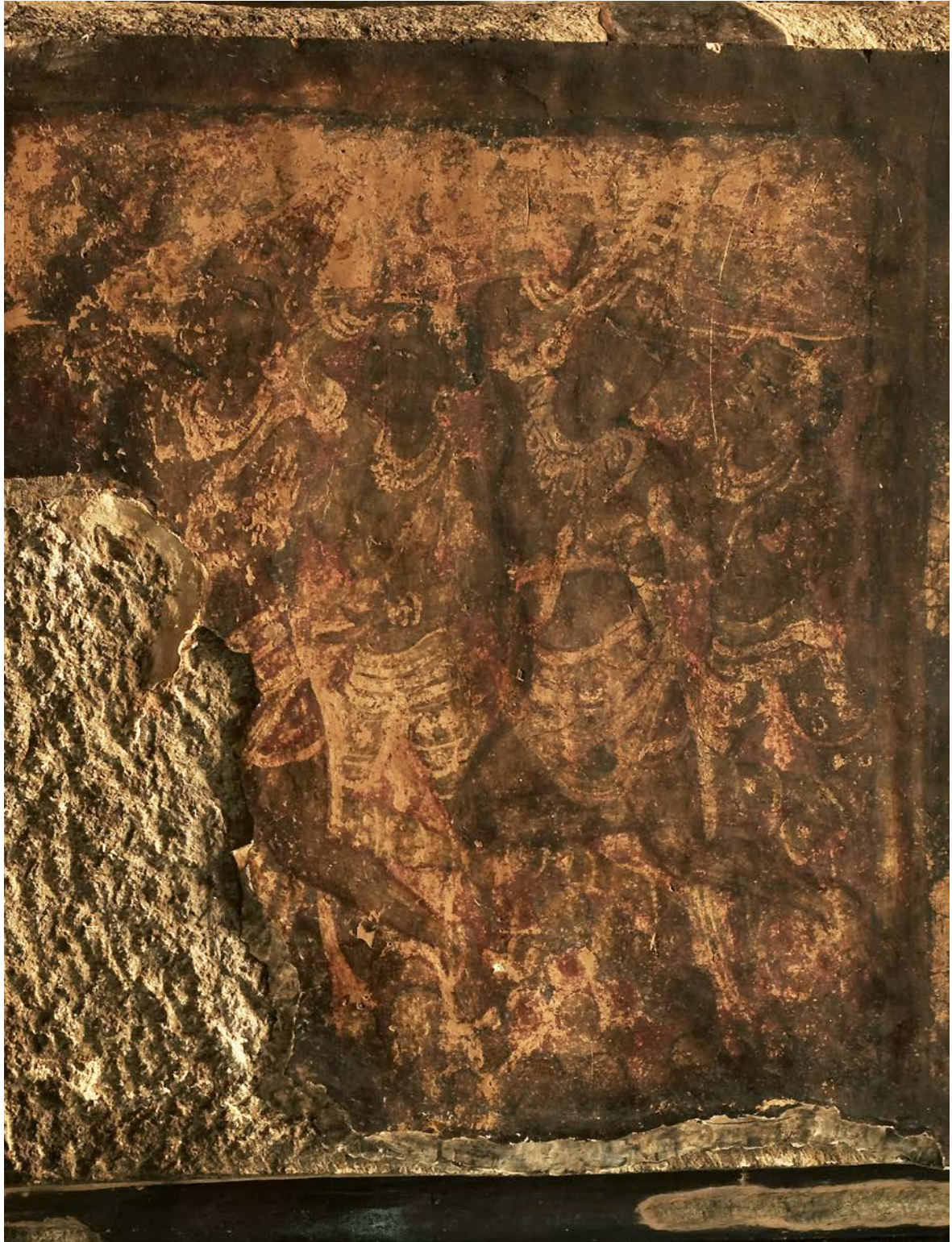
This incomplete painting forms approximately half of one of the four fields of a mostly ruined frieze surrounding the stucco lotus in the centre of the ceiling. The painting portrays three celestial couples flanked by two female celestials, and a further celestial couple in the upper left corner. To the very left of the painting there is a dancing female celestial holding her left hand in a *stutimudrā*. She wears earrings, a triple necklace, armlets and bracelets, a sacred thread, a girdle, a hip band with tassels, and a loincloth. The female celestial next to her also holds her left hand in a *stutimudrā*. She wears a chignon, earrings, a double ornamented necklace, armlets and bracelets, a girdle and trousers. Her partner is holding his left hand in a *stutimudrā*, and he has his right arm placed behind her, presumably embracing her. He is wearing a *mukuṭa*, a double necklace, armlets, bracelets, and a sacred thread attached to a chest band. He wears a girdle and a hip band made of diaphanous fabric. To his left there is a male celestial with *mukuṭa*, bracelets, armlets, a girdle and a hip band with loops and tassels. His partner has placed her right knee behind him. She wears a chignon, a broad necklace, armlets and bracelets, a double girdle, and long patterned trousers. The female celestial beside her is seen obliquely from behind, and presumably has her hands folded in an *añjalimudrā* while making a leap with both feet raised in the air. She wears a diadem, a necklace, armlets, bracelets, a girdle and a knee-length patterned skirt. Her partner dances in similar fashion while joining his hands in an *añjalimudrā* above his head. He wears a necklace, an anklet, a chest band, a bracelet, a girdle and a hip band. The last female celestial wears a chignon, a necklace, armlets, bracelets, a girdle, a hip band, and richly patterned knee-length trousers. The female in the upper left corner is barely visible due to a portion having been chipped off. She wears a chignon, hair ornaments, and decorated trousers. Her partner is reclining, his left knee resting in the hollow of his partner's knee, thus forming an artistic transition to the next field. He wears a *mukuṭa*, earrings, a necklace, a girdle, trousers, and anklets.



TWO CELESTIAL COUPLES (XVI)

[h 70/20, w 130]

Two celestial couples, the females following the males, all of them with right arms raised in a *stutimudrā*. The male to the very left has a richly ornamented *mukuṭa* with loops, earrings, necklaces, a thick sacred thread, a thick chest band, an armlet, an intricate girdle, and anklets. The accompanying female wears a hair ornament, earrings, necklaces, armlets on both upper arms, bracelets, a girdle, a hip band with tassels and loops, and a loincloth. The second male wears a richly ornamented *mukuṭa* with loops, elaborate earrings, necklaces with loops, a decorated sacred thread, a thick chest band, an armlet, bracelets, an intricate girdle, hip bands with tassels and loops, and anklets. The accompanying female wears a hair ornament, earrings, two necklaces, a sacred thread, an armlet, three bracelets on her right arm, a girdle, and a hip band with tassels and loops.



A CELESTIAL COUPLE AND A FEMALE CELESTIAL (XVII)

[h 100, w 60]

A male celestial lifting his right arm in a *stutimudrā*, and his partner holding her right arm around his back. The female celestial to the right is looking in the opposite direction of the celestial couple. The male wears a plain *mukuṭa*, three small necklaces, a girdle, and possibly a loincloth. His partner wears a large hair ornament, a set of necklaces, an armband on her left upper arm, bracelets, a sacred thread, a thick chest band, a girdle, a hip band with loops and a band, a loincloth with ornaments, and small anklets. The female celestial to the right wears two necklaces and an item of clothing, possibly a shawl, hanging down from her left shoulder.



**TWO CELESTIAL FEMALES PRESENTING GIFTS AND A FLUTE-PLAYING MALE CELESTIAL
(XVIII)**

[h 85, w 90]

A flute-playing male celestial seen from behind flanked by two celestial females. The female to the left is holding a bowl of offerings in her right hand, and her left arm is lifted in a *stutimudrā*. The female to the right is seen holding a similar bowl in her left hand, and in her right hand another offering. The female to the left wears a necklace, earrings, armlets and bracelets, and calf-length trousers. The female to the right wears bracelets, an upper garment, and similar trousers. The male has long hair and wears an upper garment and a loincloth.



A SEATED CELESTIAL COUPLE (XIX)

[h 105, w 95]

A male and a female celestial seated side by side. The male is reclining and holds an object that appears to be a lily-like plant with a long, thick, bent stem. The female has her right arm lifted in a *stutimudrā*. The male wears a *mukuṭa*, earrings, a necklace, armlets and bracelets, a sacred thread attached to a chest band, an upper garment, and a hip band with loops. The female has the top of her hair covered by a broad cloth, she wears ear ornaments, a double necklace, armlets and bracelets, a sacred thread, and a lower garment, presumably trousers.



A LAY COUPLE BRINGING GIFTS (XX)

[h 110, w 80]

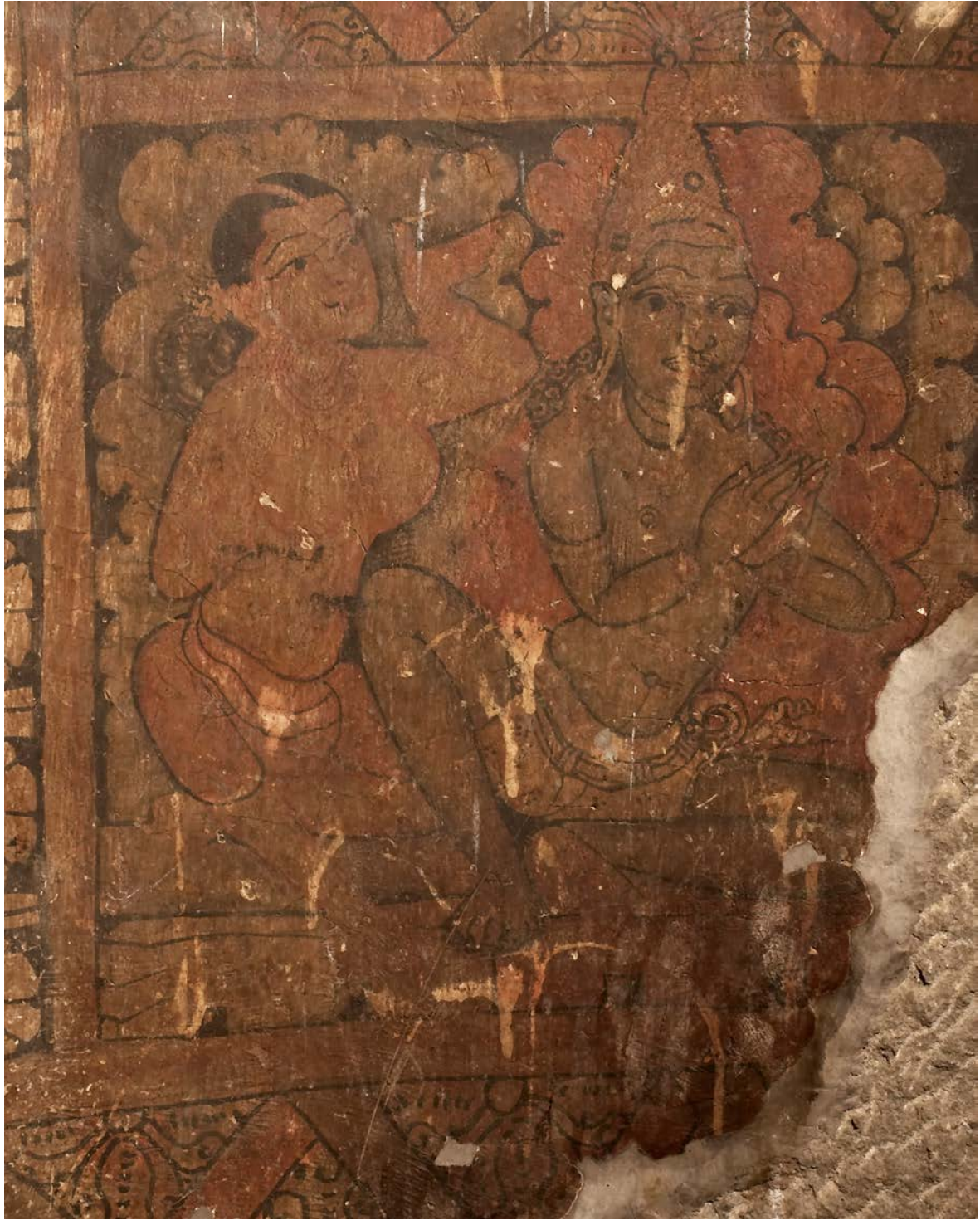
The woman carries a large bowl containing devotional offerings to the Jina in her right hand. Her left arm is stretched out from the shoulder, the elbow bent as she makes a *stutimudrā*. The man, like the woman, is making a *stutimudrā* with his left hand. The woman wears a double necklace, earrings, an armband, a broad belt with ornamented bands and tassels, and knee-length patterned trousers. The man wears a *mukuta*, earrings, a sacred thread attached to a girdle with a diaphanous, ornamented texture, a hip band with loops, and anklets with pearls.



A SEATED LAY COUPLE PAYING HOMAGE (XXI)

[h 110, w 60/80]

The woman is probably holding an offering in her right hand, her left hand held in a *stutimudrā*. The man is seated and making an *añjalimudrā*. The woman wears a triangular decoration on her forehead, a decorated chignon, earrings, two necklaces, armlets and bracelets, and a loincloth. Her partner wears a decorated *mukūṭa*, large earrings, two necklaces, an armlet, a bracelet on his left arm, a girdle with loops and tassels, and a loincloth.



THREE MUSICIANS, TWO FEMALE AND ONE MALE (XXII)

[h 70, w 70]

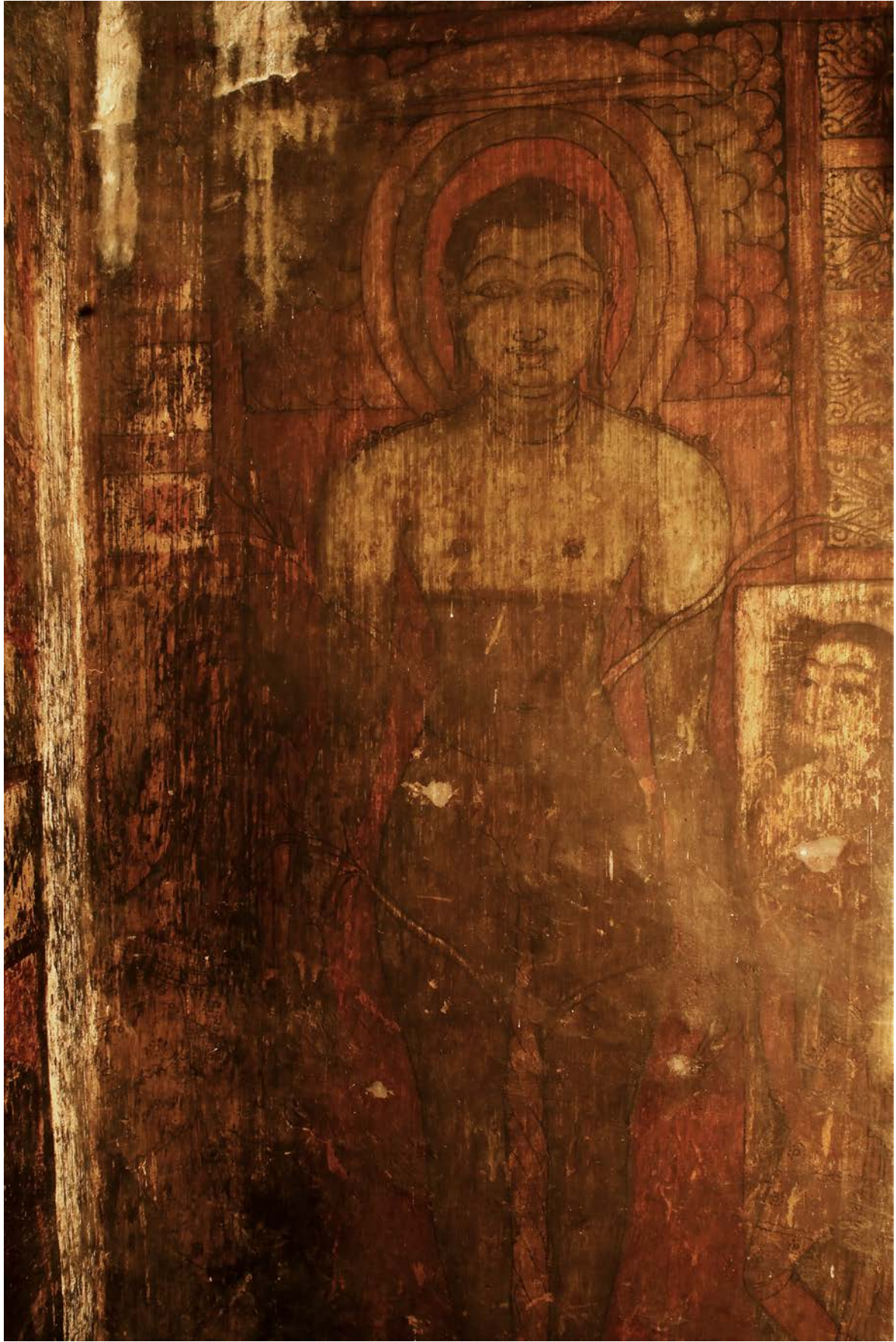
Two females with a male in between, all sitting cross-legged and apparently forming a group. The female to the left wears a hair ornament and with her left hand plays a drum held in her lap. The male behind the two females is scarcely visible. The female to the right could be playing a drum or another instrument.

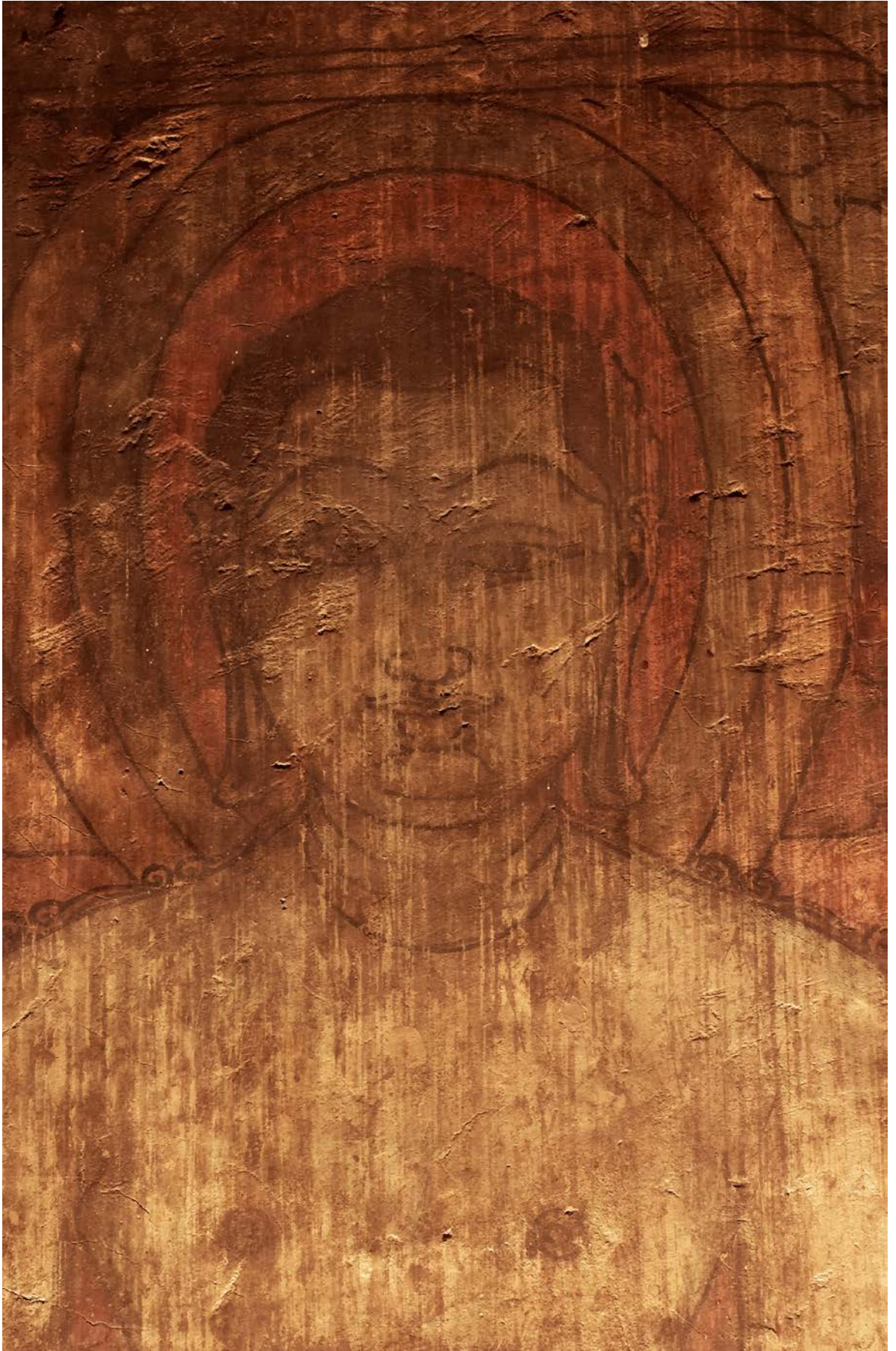


BĀHUBALI (XXIII)

[h 230, w 100; inserted figure: h 115, w 25]

Bāhubali on the wall to the right of the entrance to the *garbhagrha*. Bāhubali is naked and stands in *kāyotsarga* with his arms down along his sides and his legs straight. His body is narrow around the waist, his hips are comparatively large, his shoulders and upper arms massive. His eyebrows are thin, prominent and heavily curved, his hair straight, with a suggestion of an *uṣṇīṣa*. His earlobes are large with big holes. His hips are wide and his shoulders broad. His halo is most probably red, green and yellow, and above it there is a parasol partly intersecting the top of the outer ring of the halo. Creepers surround his legs. A small painting has been inserted into the right side. It shows a male figure, probably a prominent layman or donor. He wears a diaphanous loincloth and trousers extending slightly below his knees.





PĀRŚVANĀTHA IN KĀYOTSARGA POSTURE (XXIV)

[h 120, w 90]

Pārśvanātha on the front wall to the left of the entrance to the *garbhagrha*. The lower part of the painting is ruined, but the torso and especially the head are still comparatively well preserved. The posture in which he is standing is a typical *kāyotsarga* with the hands held down by the sides and the legs straight. His body is ‘hourglass-shaped’, i.e. with a narrow waist, comparatively wide hips and broad shoulders. He looks straight ahead, his lips are full, his nostrils prominent, his eyes large, and his upper eyelids very large. His eyebrows are highly arched and his hair is tightly curled; a comparatively small *uṣṇīṣa* appears on the top of his head. His earlobes are long, with huge holes in them. Seven hoods of a cobra appear around his head, and on either side of his upper body there are three stylized serpent coils. Around his head there is a large halo, red just around his head and brownish in the outer ring.





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